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FOX, DONALD MARTIN. Figure Studies: Color, Space, and Form.
(1975) Directed by: Peter Agostini. Pp. 3.

The thesis consists of thirteen oil paintings, seven drawings, and five watercolors.

The thesis was exhibited in the Weatherspoon Gallery of the University of North Carolina at Greensboro from January 18 through February 1, 1976.

A 35 mm color transparency of each work is on file at the Walter Clinton Jackson Library of the University of North Carolina at Greensboro.

FIGURE STUDIES: COLOR,

"

SPACE, AND FORM

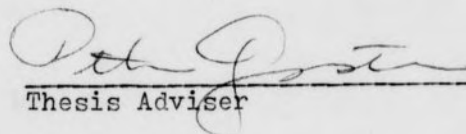
by

Donald Martin Fox

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1975

Approved by


Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Thesis Adviser

Pete Goot

Committee Members

Andrew Martin
Richard H. King
Walter Barber
Pete Goot

December 4, 1975
Date of Acceptance by Committee

CATALOGUE

| TITLE | MEDIUM | DIMENSIONS IN INCHES |
|----------------------|--------------|----------------------|
| 1. Figure Study | Oil on Linen | 12-1/4 x 14-1/4 |
| 2. Figure Study | Oil on Linen | 12 x 11 |
| 3. Figure Study | Oil on Paper | 6-1/2 x 6 |
| 4. Figure Studies | Oil on Linen | 11-1/2 x 14 |
| 5. Figure Study | Oil on Linen | 10 x 12-1/2 |
| 6. Figure Study | Oil on Linen | 12-1/4 x 14 |
| 7. Figure Study | Oil on Linen | 11-1/2 x 13-3/4 |
| 8. Figure Study | Oil on Paper | 11-3/4 x 8-3/4 |
| 9. Reclining Figure | Oil on Paper | 8-3/4 x 11-3/4 |
| 10. Seated Figure | Oil on Linen | 7-1/2 x 6-3/4 |
| 11. Two Figures | Oil on Linen | 12-1/4 x 10 |
| 12. Seated Figures | Oil on Linen | 12-1/4 x 14 |
| 13. Figure Studies | Oil on Linen | 12-1/2 x 11-1/2 |
| 14. Figure Study | Pencil | 10-1/2 x 8-1/4 |
| 15. Figure With Cat | Pencil | 10-1/2 x 8-1/4 |
| 16. Figure Study | Pencil | 9-1/2 x 13 |
| 17. Figure Study | Pencil | 10-1/2 x 8-1/4 |
| 18. Figure Study | Pencil | 10-1/2 x 8-1/4 |
| 19. Figure Study | Pencil | 8-1/4 x 10-1/2 |
| 20. Three Studies | Pencil | 4-3/4 x 4-1/2 (each) |
| 21. Figure Study | Watercolor | 7-3/8 x 10-1/8 |
| 22. Reclining Figure | Watercolor | 7-1/2 x 10-1/4 |

| | | |
|----------------------|------------|----------------|
| 23. Reclining Figure | Watercolor | 10 x 7 |
| 24. Reclining Figure | Watercolor | 6-1/2 x 8 |
| 25. Figure Study II | Watercolor | 7-1/2 x 10-1/4 |

In the Fall Semester of 1974 I began a series of painted studies of the human figure. Working directly from the model, mostly in evening classes because of the three and four hour sessions, I limited the earliest paintings to single sessions. That limitation imposed others. First, size was an important factor. By reducing the scale to that of the visual image at a comfortable working distance, I could eliminate potential problems of distortion difficult to avoid in large-scale painting. The smaller scale also enabled me to complete a painting during each session, whereas large-scale painting is geared to continued sessions over an extended period. I felt, too, that there was desirable discipline in trying to accomplish a set amount within a particular period of time. Initially that experience was helpful, but I soon discovered that while I was developing some proficiency in drawing I was not sharpening as well my perception of color. The time limitation was forcing me to adopt a method approach, relying on the same colors again and again, rather than a situational approach based on accurate observation and notation.

I had found from still-life painting that using a neutral, toned ground facilitated establishing color relationships which were more difficult to see on a

white canvas. Beginning with a ground in the middle value range also helped in establishing the value range of the painting. The toned ground had been suggested principally by the oil sketches of John Constable. Under that influence I found my early grounds too dark for the figure since its value range in the lighting situation in class was relatively high-keyed. Thus I altered the ground to a middle value in the perceived range of flesh tones and added warm colors to enhance the overall warmth of the flesh tones.

In the early paintings I placed the figure on its stand in the middle of a large room space. To focus more on the color problem, I moved closer to the figure, enlarging it within the format. I tried to maintain the spatial position through more careful study of the light and color changes across the surface of the figure, adding select indications of surrounding space and background plane. This group of studies was more successful in the handling of color but was criticized because the unpainted areas of toned ground tended to visually interfere with the articulated figure surface. I had to agree although I had not considered this group of studies as completed paintings, but simply the record of observations made within a given time period.

As the model began to hold a pose for several sessions, I lengthened the work period of some studies

over two or even three sessions. These studies began to approach being finished works. Again I altered the ground by returning to a more neutral tone of relatively high value. The lower value ground I felt unnecessary as a starting point since my perception of color and handling of light moving across surfaces began to improve.

The bulk of my thesis work consists of studies completed this semester although I have included earlier works to illustrate a progressive development in painting the figure. Also included are pencil drawings and watercolors which deal with problems of spatial context (figure and surrounding space) in the special notational qualities inherent in each medium, line and transparent tone.